IFAR reports

Volume 18, Number 5
May 1997

and The Art Loss Register

Reynolds's Most Popular Niece

More News of Nineveh Reliefs

Empress Josephine Returns to Paris

Magnificent Snuff Box with a Portrait of the Empress Josephine (see page 7).

IFARreports
incorporating *Stolen Art Alert*

Volume 18, Number 5
May 1997

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

Editor: Constance Lowenthal
Associate Editor: Anna J. Kisluk
Managing Editor: Kathleen Ferguson
Contributing Editors:
Jennifer Landes, Constance Lowenthal, Margaret O'Brien, Peter Watson
Editorial Assistant: Fritzi Owens
Design: Creative Strategies

International Foundation for Art Research and the Art Loss Register
500 Fifth Avenue, Suite 1234
New York, NY 10110
Tel: (212) 391-6234 ALR Tel: (212) 391-8791
Fax: (212) 391-8794

Constance Lowenthal,
Executive Director, IFAR
Kathleen Ferguson,
Assistant to the Director
Virgilia H. Pancoast,
Consultant, Authentication Service
Clara G. Bronson,
Research Associate, Authentication Service
Anna K. Kisluk,
Director, Art Loss Register
Jennifer Landes,
Stolen Art Researcher, Art Loss Register

Subscription Membership Information: Individual Subscriber $65, (*IFARreports*, notices of events); Overseas Subscribers add $20 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings) Individual: $100, Membership (IFARreports and complimentary invitations to IFAR Evenings), Member: Individual $250, Corporate $1,000; Patron: Individual $1,000, Corporate $5,000; and Benefactor: Individual $5,000, Corporate $10,000.

Membership in IFAR, a nonprofit educational organization, is tax-deductible. Membership inquiries and payment should be directed to IFAR, 500 Fifth Avenue, Suite 1234, New York, NY 10110.

Board of Directors Arthur G. Altschul, Chairman, David M. Campbell, David L. Dalva II, Gilbert S. Edelson, Robert C. Graham, Jr., Patricia G. Hambrecht, Jack A. Josephson, Theodore N. Kaplan, Leon Levy, Aaron M. Milrad, Bernard Osher, Virgilia H. Pancoast, Donald Posner, John P. Richardson, Daniel Shapiro.

Art Advisory Council Juan Ainaud De Lasarte, Vivian Barnett, Arthur C. Beale, Miklos Boskovits, Dietrich von Bothmer, Jonathan Brown, François Daulte, Linda S. Ferber, William H. Gerdts, E. Haverkamp-Begemann, Julius Held, Michael Jaffé, Lawrence J. Majewski, David G. Mitten, Priscilla E. Muller, Konrad J. Oberhuber, Klaus Perls, Donald Posner, Theodore Reff, Willibald Sauerländer, Edward V. Sayre, Robert Schmit, Craig Hugh Smyth, Hubert F. von Sonnenburg, Harris Vanderstappen, J. Kirk T. Vamedoe, John Walsh, Christopher J. White, Federico Zeri.

Law Advisory Council Franklin Feldman, Chairman, Jan M. Boll, W.R.I. Crewdson, Gilbert S. Edelson, Jonny J. Frank, Philip C. Jessup, Jr., Theodore N. Kaplan, John Henry Merryman, Aaron M. Milrad, James A.R. Nafziger, Daniel Shapiro, Peter R. Stern, Stephen E. Weil, Malcolm H. Wiener.

© 1997 International Foundation for Art Research

Sir Joshua Reynolds and His Niece *Miss Theophila Palmer (reading "Clarissa")*

Collectors in Oklahoma asked IFAR to examine a charming painting they have owned for several decades. It was sold to them as a work by Sir Joshua Reynolds, and they submitted it to IFAR with the hope of verifying its attribution. *Miss Theophila Palmer (reading "Clarissa")* depicts the artist's niece as a young woman of twelve (Note 1) or sixteen (Note 2) years of age, sitting in a large, emerald green armchair. She faces her right, in profile, her right hand to her forehead, her left hand holding a book. She wears a rose-colored wrap held in place with a blue bow over a white dress with a blue sash. Her light brown hair is piled high on her head. The background is dark. The picture is oil on canvas and measures 30 x 25 inches.

Sir Joshua Reynolds (1723-1792) was born in Devonshire, England and at 18 years old was apprenticed to a London painter, Thomas Hudson, to learn the skills of portrait painting. Early in his career he traveled widely in Italy, where he studied the great masters. On his return to London, he established himself as a portrait painter of the most celebrated men and women of his day, completing some 4,000 likenesses.

Sir Joshua Reynolds founded the Royal Academy in London to teach students the traditional values of academic art, striving to raise the status of the artist to that enjoyed by men of letters. He was its first president and held that position until his death.

His home and studio were at Leicester Fields and it was there in 1770 that he welcomed his favorite niece Miss Theophila Palmer to live in his establishment. He had painted "Offie" twice as a child, and in 1771, as she frowningly read the book *Clarissa Harlowe*, a novel by Samuel Richardson, and would paint her portrait on four more occasions. "Offie" stayed at Leicester Fields until her marriage to Richard Lovell Gwatkin of Torrington in 1781.

IFAR's research included attempting to verify claims that had been made for the picture and to evaluate the documentation that the owners and their fine arts appraiser, Stacey Roman, had been able to gather. IFAR would also search further and consult an expert scholar on Sir Joshua Reynolds' work for his opinion.

Oh that the researcher might ask the real Miss Theophila Palmer to stand up! In the attempt to discover which of these paintings might truly be by Sir Joshua Reynolds, which we hoped would be "ours," IFAR gathered together references from all the scholarly literature and auction catalogues pertaining to the work. Most mentions include dimensions and provenance, all similar and overlapping, but only some include illustrations, and this is of great importance.

The 1899 four-volume work by Graves & Cronin is the earliest attempt at a comprehensive list of Reynolds' work. The authors tell us that Sir Joshua Reynolds exhibited *A Girl Reading*, half-length canvas 29 x 25 ins., at the Royal Academy in 1771 (Note 3). William Cotton in 1856 records this anecdote, "Miss Palmer was twelve years old when this portrait was taken, and seeing it described in the catalogue as a "*girl* reading," she observed, 'I think they might have said, a young lady reading'" (Note 4). Cotton cites the painting as belonging to J. Gwatkin, Esq., Marquis of Lansdowne (Note 5). So do Graves & Cronin, and they add, "sold at Christie's, as a *Girl reading "Clarissa"*, June 3, 1871, Lot 90 (Palmer, owner), for £787 10s to Agnew. It afterwards passed into the possession of John Heugh, who sold it shortly after 1872." Heugh had exhibited the painting at the Royal Academy this same year (Note 6). The provenance should be correct at this time and tallies with the painting submitted to IFAR, but without an illustration one cannot tell if "ours" is the same or a replica.

The next appearance of the painting, identifiable by its written description, ownership and size, is in 1900. "*Palmer, Miss Theophila, afterwards Mrs. Gwatkin*, [ex. Gwatkin and Heugh

ERRATUM

In Margaret O'Brien's article, "Sir Joshua Reynolds and His Niece — Miss Theophila Palmer (reading "Clarissa"), which appeared in the May 1997 issue of *IFARreports*, the following paragraph was omitted. It should have been inserted on Page 2, Col. 3 before the paragraph that begins "Oh that the researcher might ask the real Miss Theophila Palmer to stand up!":

The literature and auction records include many mentions of Miss Palmer Reading Clarissa. Some include dimensions, some include provenance information, and others provide illustrations. Searching through photographs at the Frick Art Reference Library, IFAR looked at identified portraits of women, unidentified portraits, portraits not verified as certainly to be by Sir Joshua Reynolds, and copies of Reynolds' portraits. Here IFAR found six renderings of this composition, including the one under examination, each apparently by a different hand!

collections, RA 1771]" (Note 7). Knowing that Offie married Mr. Gwatkin leads us to believe that the painting coming from that family is likely to be a Reynolds original.

The portrait *"Miss Theophila Palmer Reading "Clarissa"* next appeared at auction at Christie, Manson and Woods on July 6, 1923, no. 23, as part of the collection of Sir Joseph R. Robinson, Bart., of South Africa titled, "Sir Joshua Reynolds, P.R.A., *Reflections on "Clarissa Harlowe" (a portrait of Miss Theophila Palmer),"* 29 1/2 inches x 24 1/2 inches. There is no provenance but the description would fit, and there is an illustration. But this is not the same image as the work under examination.

A painting is auctioned two years later at Christie's in 1925, on April 17, no. 5., *Reflections on "Clarissa Harlowe"*, 29 1/2 x 24 1/2 inches. Knocked down to "Harries." No description or illustration. We then find a Miss Palmer likeness offered for sale at auction in New York City at the American Art Association Anderson Galleries Inc., on April 30, 1936, no. 64. (30 in. x 25 in.). The catalogue contains a long entry on *Miss Theophila Palmer, afterwards Mrs. Gwatkin ("Clarissa")*. The physical description, collections, exhibitions, quotes from Graves & Cronin, are all consistent with IFAR's previous information. The work is stated to be the property of a Swiss Private Collector. It was bought by Dr. Paul Welsch for $1,850. Here, again, there is an illustration; unfortunately, neither is this the same work as that under examination, nor is it the version auctioned in 1923. By now it had become clear because of divergent ownership histories as well as the occasional illustration, that at least several versions exist. The auction house may well have confused the picture they sold with the unillustrated Miss Theophila Palmer mentioned by the early authors as coming from her family.

Yet another version of Miss Theophila Palmer appeared, illustrated in the catalogue of Sir Joshua Reynolds Loan Exhibition in aid of the Royal Northern Hospital at Park Lane, London, February 9 to March 23, 1937, no. 67, *Miss Theophila Palmer (1756-1848) Reading "Clarissa*

Illustration 1. *A copy of a Reynolds portrait (from a private collection in Enid, Oklahoma).*

Illustration 2. *Sir Joshua Reynolds,* Miss Theophila Palmer (reading "Clarissa"), *from a private collection in England.*

Harlowe", 29 1/4 x 24 1/4 inches. The entry reads "`Offie' Palmer, daughter of John Palmer, of Torrington, and Reynolds' sister, Mary: married, 1783, R. L. Gwatkin. She and her sister, Mary, afterwards Marchioness of Thormond, were the painter's favorite nieces, and, until they were married, lived mostly at their uncle's house in London." The painting was lent by the Dowager Lady Hillingdon, and the Lord Hillingdon. Again, this is not the work IFAR is examining.

The late Ellis K. Waterhouse was held to be the last word on Sir Joshua Reynolds, although a Catalogue Raisonné is currently being prepared by Dr. David Mannings, Senior Lecturer and Coordinator of Post Graduate Studies at the University of Aberdeen, Scotland. The painting shown at the Park Lane loan exhibition appears in both of Waterhouse's Reynolds monographs; he considered it to be definitely by Reynolds' hand *(Illustration 2)*. He comments on paintings executed in 1771, "the portrait of *Mrs. Abington* (pl. 138) and *Miss "Offie" Palmer* (p. 137) show a new preoccupation with richness of texture in the actual painting and are new and very happy experiments in portraits which are half way to being subject-pieces" (Note 8). The size is 74 x 62 cms. And the owner is listed as Lord Hillingdon, Wakefield Lodge.

This same plate is in Waterhouse's later work on Sir Joshua Reynolds, published in 1973, and is listed as belonging to the same owner, Lord Hillingdon, Messingham Park (Note 9). But, as stated before, this painting is not the one IFAR was asked to research.

The portrait under examination by IFAR is the latest to be attributed to Sir Joshua Reynolds. It was purchased at a New York gallery in 1938-42. The gallery supplied papers with provenance which make the wishful claim that the work is undoubtedly the portrait referred to in Graves & Cronin's book. There is, however, a great gap in ownership between John Heugh in 1772 and 1938. The gallery still exists but could not tell IFAR from whom they acquired the work.

Although the painting IFAR was asked to examine cannot be identified with any of the versions mentioned so far (only one of which Waterhouse held to be genuine), there are still possibilities whereby it may be placed in the orbit of Sir Joshua Reynolds' work.

Sir Joshua Reynolds ran his business with the aid of many studio assistants. These artists were trained to

understand and reproduce their master's style. They specialized in preliminary painting of the figure, drapery, background, statuary, etc. In some instances the master may only have applied the finishing touches to the final painting. It is a problem of connoisseurship to establish just how much of a painting is by Sir Joshua Reynolds's hand. As Waterhouse wrote:

> The problem of how much, apart from the face, was actually executed by Reynolds himself, is usually insoluble. Northcote, for instance, records (II, 25n) that he painted the drapery of one of the versions of the portrait of Archbishop Robinson (Plate 95), but whether what he painted was later completed by Sir Joshua himself must be a matter for conjecture. It is very probable that the faithful Marchi, who except for a year or two on his own after 1768 was more or less "head assistant" in the studio for the whole of Reynolds' active career, had been trained by Reynolds to imitate his own handling and technique with the greatest fidelity. (Note 10)

Another possibility is that this may be a copy of the original Miss Theophila Palmer canvas by a contemporary artist or by a student executed to further his art education. Ellis Waterhouse writes:

> He [Sir Joshua Reynolds] seems to have been generous in lending old masters, self-portraits or, sometimes, fancy pictures which had not yet been sold to young painters to copy. However, he did not allow unauthorized copies to be made of commissioned portraits. In the 1820s, it was the practice for a certain number of the old masters which had been lent to the British Institution to be retained for some weeks so that young painters could copy them. There is record, for instance, that the portrait of Theophila Gwatkin, lent to the British Institution in 1823, was copied full size by Shepperson, Smart, Pyne, Markes, Fowler, Cunliffe, Drummond, Solomon and Sargeant, as well as by eleven other artists in different sizes or mediums. Early copies, some of them reasonably accomplished, were also made from the engravings after a number of the later fancy pictures. (Note 11)

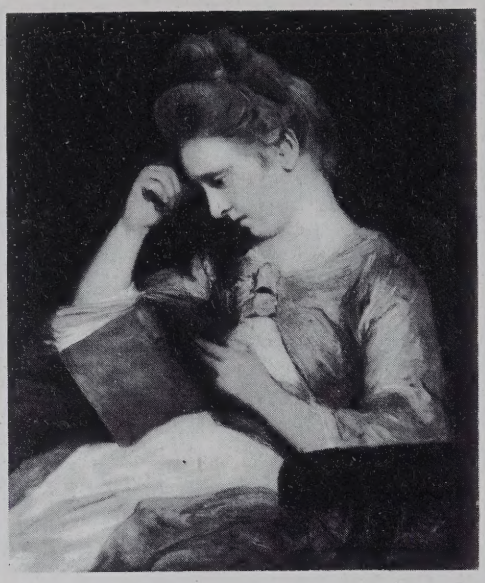


Illustration 3. *A copy of a Reynolds portrait (formerly in the collection of the Fitchburg Art Museum, Fitchburg, Massachusetts).*

Although this statement applies to a portrait of the same niece called *Simplicity*, the problems and possibilities are clear.

Trying to find our way through the thicket of Miss Theophila Palmers, IFAR contacted the aforementioned Dr. David Mannings at King's College, University of Aberdeen. According to Dr. Mannings, in England in the 19th century, many much glamorized copies of charming subjects were produced. One of Sir Joshua Reynolds' most famous paintings, *Age of Innocence*, (Tate Gallery, London), tallied 240 copies! Many such copies were imported into the United States complete with documents of authenticity. Is "our" Miss Theophila Palmer such a work?

For an up-to-date scholarly opinion on this particular rendering of *Miss Theophila Palmer (reading "Clarissa")*, IFAR sent all its research along with a photograph to Dr. Mannings. His response follows:

> I have studied the nice clear photograph you sent me of the portrait of Theophila Palmer (1757-1848) and I am quite certain that it is a copy.
>
> As you discovered from your own researches, the original painting by Sir Joshua Reynolds, which was exhibited at the Royal Academy in 1771 (no 158) is that which was afterwards in the collection of Lord Hillingdon at Wakefield Lodge, Northants., England, and at Messing Park, Essex. I saw it in 1973 and noted it as a fine picture though rather dirty and discoloured with old varnish.
>
> A good many copies are recorded and I can only suggest that your client compares the known provenance of his or her picture with this list to see whether anything 'matches.' They should also check carefully to see whether there are any labels or inscriptions on the back of the canvas, which may provide clues.
>
> Apart from Frances Reynolds, another artist known to have made copies of Reynold's [sic] pictures around this time is James Northcote, an assistant in the artist's studio 1771-75. However he did not (so far as I know) sign his copies and although a number of copies are recorded by him, this picture is not among them.

In his letter, Dr. Mannings made some suggestions regarding the locations of other known copies of *Miss Theophila Palmer Reading "Clarissa."* IFAR was familiar with most of these, but none were the work being examined.

Although not a necessary part of IFAR's examination, it was most interesting (and a source of many "Ah ha's") to observe and speculate on the travels of some of the versions of this charming portrait. Sold at auction and

through galleries to myriad purchasers, a painting thought to be "here" turns up at a most unexpected "there."

Dr. Mannings letter alerted IFAR to the most competent copy Reynolds's "Offie," one by the artist's sister, Frances Reynolds. From the Reynolds literature and available illustrations, this version of Miss Palmer which was on loan in 1976 to the South Africa National Gallery in Cape Town from the collection of Natale Labia certainly appears to be the same as the version exhibited there in 1959. The given provenance is Sir Joseph Robinson, apparently the man who sold a painting of Miss Theophila Palmer at Christie's, London, in 1923. It seems the painting never left South Africa.

Another version of Miss Palmer's likeness which was for some years on exhibition at the Fitchburg Art Museum in Massachusetts *(Illustration 3)*, turned out to be the same as one in an Ehurich Galleries, New York, catalogue circa 1930. It was stated to be the one that Reynolds exhibited at the Royal Academy in 1771! There is another, sold in 1936 at the Lamont sale at the American Art Association, New York which may be identical to one sold by Town & Country Estates, Ltd. in Ireland. And there are others. As Dr. Mannings said to us, attempting to give comfort, "Be grateful you are not researching an "Age of Innocence."

To return to our Oklahoma collectors and their picture, IFAR has reached a disappointing but not quite unexpected conclusion. No match of this portrait with any known painting on file has been found. Dr. Mannings's opinion is that this work is not by Sir Joshua Reynolds. He believes only one "Theophila" is autograph. In this he concurs with the late Ellis Waterhouse. As far as IFAR and Dr. Mannings can determine, this portrait is a previously unpublished copy of a much-loved Reynolds, at least five other copies of which appear in the Reynolds literature.

Margaret I. O'Brien

Notes

1. William Cotton, *Sir Joshua Reynolds and His Works*, Longman, Brown, Green, Longmans, and Roberts, London, 1856, p. 115, no. 258.

2. Algernon Graves and William Vine Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, Henry Graves and Co., London, 1899, vol. 2, p. 724.

3. *Ibid*, vol. 2, p. 724.

4. Cotton, p. 115, no. 258.

5. *Ibid*, p. 276.

6. Graves & Cronin, *op. cit.*

7. Sir William Armstrong, *Sir Joshua Reynolds*, 1900, p. 223.

8. Ellis K. Waterhouse, *Reynolds*, Kegan Paul, Trench Tubner & Co. Ltd., London 1941, pp. 16 and 137.

9. Ellis K. Waterhouse, *Reynolds*, Phaidon Press Ltd., London, 1973, pl. 55.

10. *Ibid*, p. 41.

11. *Ibid*, pp. 40-41.

Selected Bibliography

William Cotton, *Sir Joshua Reynolds and His Works*, Longman, Brown, Green, Longmans, and Roberts, London, 1856, p. 115, no. 258; p. 276

Algernon Graves and William Vine Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, Henry Graves & Co., London, 1899, vol. 2, p. 724

Sir William Armstrong, *Sir Joshua Reynolds*, 1900, p. 223

Ellis K. Waterhouse, *Reynolds*, Kegan Paul, Trench Tubner & Co. Ltd., London 1941, pp. 16 and 137

Ellis K. Waterhouse, *Reynolds*, Phaidon Press Ltd., London 1973, pl. 55. pp. 40-41

IN MEMORIAM

Sydney J. Freedberg
1915 – 1997

Connoisseur, Ideator
Extraordinary Teacher

Member of IFAR's
Art Advisory Council
Since 1978

34-Volume *The Dictionary of Art*

Grant Allows IFAR to Add a Major Resource

The publishing event of the decade (at least!) in the world of art scholarship is the October 1996 arrival of the thirty-four volume *The Dictionary of Art*. Through the generosity of The Ahmanson Foundation, IFAR was able to acquire this peerless reference work for its office library. It serves us well for specific and general questions and, in an up-to-date way, covers cultures and civilizations around the globe better than our "traditional" art historical educations did.

The *Dictionary*, edited by Jane Shoaf Turner for the last ten years of the fifteen-year project, is a mammoth set that includes over 41,000 signed articles out of some 650,000 entries. Its contributors are leading scholars in more than 120 countries. Contributions came from such luminaries as Oleg Grabar, Robert Rosenblum, Willibald Sauerländer, and the late André Chastel. The authors number 6,700. The visionary publisher that made the huge commitment to this project in the early 1980's is Groves Dictionaries, Inc.

The Dictionary of Art includes over 20,800 biographical entries, artists, craftsmen, and art world figures such as critics, scholars, art patrons, and dealers. It has articles on materials and techniques of manufacture used in works of art of all kinds, and some articles are very thorough: 137 pages on Romanesque could stand alone as a book in itself.

Reviewers throughout the English-speaking press have hailed the *Dictionary* with numerous superlatives and quibbles about shortcomings. Perhaps it could be even better; every reviewer has at least one improvement to suggest. The reviewers' reservations reminded us that the Renaissance schemer Baldassare Castiglione in *The Courtier* advised a courtier with ambitions to shine that he would advance himself better with clever criticism than with praise.

Constance Lowenthal

Nineveh "Palace Without Rival" Looted

London is Among Several Cities Where Reliefs Have Been Offered

More than a dozen priceless antiquities looted from the fabulous palaces of Nineveh and Nimrud—capital cities of the ancient Assyrian empire in Iraq—are being offered for sale on the international art market. At least two carved wall reliefs have surfaced in London and are being investigated by Scotland Yard. Last week Detective Sergeant Richard Ellis of the Yard's Art & Antiques Unit interviewed a Mr. Moussif of Grosvenor Square in Mayfair. He had applied for permission to export one of the reliefs but was prevented from doing so by experts at the British Museum. Readers of *IFARreports* know that some of these reliefs have surfaced in the market (see articles by John M. Russell in *IFARreports*, May 1996 and December 1996).

Most of the objects—which are invaluable for what they tell us about life in biblical times—come from the throne-room suite of the Sennacherib Palace, across the Tigris River from the modern city of Mosul in northern Iraq. The lost palace of King Sennacherib (704-681 BC) was discovered in 1847 by the young British adventurer Austen Henry Layard, whose 1849 book, *Nineveh and Its Remains*, was the first archaeological bestseller.

According to Genesis, Nineveh was among the first cities to be built after the Flood. Sennacherib, mentioned in the second book of Kings, laid waste many of the cities of the southern Israelite kingdom of Judah and laid siege to Jerusalem. His palace, and that of Kings Assurnasipal II and Tiglath-pilaser III, at Nimrud, are the only two preserved Assyrian palaces anywhere. Their destruction by looters, who appear to have stripped the walls of the entire four-room suite, was described last night by one scholar as "a world heritage disaster of the first magnitude."

The current political situation in Iraq, following the Gulf War, means that this extraordinary scandal has only come to light thanks to the efforts of Dr. John Malcolm Russell, associate professor of art history at Columbia University in New York, and Dr. John Curtis, Keeper in the Department of Western Asiatic Antiquities at the British Museum.

An American, Dr. Russell is well known in British archaeological circles. It was he who, in May 1992, rediscovered a magnificent Assyrian relief in the cakes and confectioneries shop of Canford School, near Bournemouth in Dorset. The original owner of the house occupied by the school had been a cousin of Layard's. The relief later sold for £7.7 million at Christie's and is now in The Metropolitan Museum of Art.

Dr. Russell has been able to identify the latest batch of wall reliefs coming on the market because, as part of the University of California excavation team at Nineveh in 1990, he took 900 photographs of the palace treasures. Ironically, his book on the palace, the only extensive, official record, will be published later this year.

Because access to Nineveh has been closed to most people since the Gulf War, the first sign of this scandal came to light in 1995, when Dr. Joan Westenholz, curator at the Bible Lands Museum in Jerusalem, was offered the chance to buy an Assyrian relief for an exhibition she was planning on Nineveh. She sent a photograph of the object to Ryssel for his opinion. He wrote back immediately identifying it as loot, saying he had photogrpahed the relief *in situ* in 1990, adding that it was "heartbreaking" that such a piece had been hacked from the wall. He asked Dr. Westenholz to tread carefully and to find out all she could about how the fragment was being marketed.

By the time Dr. Westenholz heard back from Russell, she had already been offered two more reliefs from Nineveh, but in all cases the offers were made in shadowy circumstances by mysterious middlemen. She did, however, tell Russell that she believed one piece was being offered via Paris and the other two in London. Russell immediately alerted Dr. Curtis at the British Museum.

On March 17 this year, Russell received a letter from a Mr. Philip Barden of Devonshire's, solicitors, with offices in London Wall. Barden said he was acting for a client of his, Mr. Moussif, an Israeli living in Grosvenor Square. Mr. Moussif, Mr. Barden said, had bought one of the looted antiquities from a Lebanese dealer based in Brussels named Nabil Asfar.

According to Mr. Barden, Mr. Moussif had been told that the relief had been "in Switzerland for years." However, when he had tried to export the antiquity from Britain, his request had been inspected by Dr. Curtis, who refused the license, saying that the object appeared to have been looted from Nineveh.

Ten other wall reliefs have appeared on the market and all in shadowy circumstances. (Generally, a lawyer approaches Russell, shows him a photograph of this or that antiquity, and says he is acting on behalf of a "prospective purchaser." Client confidentiality makes it very difficult to discover who is holding the looted objects.)

In the case of the fourteenth looted antiquity, however, the veil has been lifted just a fraction. On this occasion, Dr. Russell was approached by Dr. Prudence Harper of The Metropolitan Museum of Art. She had been sent a photograph of a wall relief from the palace of Tiglath-pileser III at Nimrud. The photo was sent, not by a lawyer, but by Robin Symes, a London antiquities dealer.

This relief was identified as loot by Richard Sobolewski, part of the Polish Archaeology Expedition to Nimrud in 1975. Sobolewski still had the excavation report for this piece. Det. Sgt. Ellis will be interviewing Mr. Symes shortly. Mr. Symes had a policy of never talking to the press, so it is not known whether he was offering the object for sale or checking it out before he bought it.

Nor is it likely to end there. "The throne room contains 100 slabs," said Dr. Russell. "We must face the dismal possibility that all of them have been broken up. It is a disaster."

What is especially disturbing in this case is that the fragments on offer

on the international market are the best preserved parts of much larger slabs which decorated entire walls of the throne-room of Sennacherib's palace.

Dr. Russell has an explanation as to why the pieces are appearing now. Until the Gulf War the Iraqis had a very good antiquities service and there was little looting or smuggling. Since the imposition of UN sanctions, however, the country has been ravaged by inflation, shortages, and a worthless currency. Antiquities are almost the only objects of international value that they possess (though because these wall reliefs are so well known, it is extremely unlikely that anyone inside Iraq received much for their efforts.) Further, possession of these fragments is itself a violation of UN sanctions against Iraq, which means they can be confiscated by customs authorities.

Also, as a direct consequence of sanctions, UNESCO funds for the preservation of historic sites—and even for photographic materials to record such sites—are forbidden.

Dr. Russell, whose book on the Canford School relief, *From Nineveh to New York*, is published in Britain later this month, is so incensed by the current outbreak of looting that he and a number of colleagues are petitioning the World Monuments Fund to include the Assyrian palaces on its "List of 100 Most Endangered Sites."

Peter Watson

(This article appeared in a similar form in *The Observer.*)

ALR Recovers Snuff Box for Paris Museum

A splendid gold snuff box, missing from the Musée Jacquemart-André in Paris since 1980, was recovered last fall and will soon be reunited with its owner. Now in the custody of the FBI, which is leading the investigation, it was discovered in November in a New York auction house catalogue and carried an estimate of $25,000 to $35,000. The box contains a miniature portrait of Empress Josephine by the artist Ferdinando Quaglia (1780-1853), who was part of her court.

Both Interpol and the museum informed IFAR of the theft in early 1981. According to their reports, museum officials noticed the disappearance of 38 miniatures stored in a single case on the afternoon of July 23, 1980. The theft appeared to have occurred during visiting hours, and the lock on the case had been forced. At the time of the theft, the collection had an estimated value of $1.2 to $2.5 million.

By the end of 1981, fifteen of the miniatures had been recovered. These included a portrait of Marie Antoinette attributed to François Dumont the Elder and a Jean Honoré Fragonard painting on ivory of a young woman in a blue coat. Since 1981, however, none of the remaining stolen works has resurfaced. Then this past November, an auction house listed the snuff box as one of its lots. The ALR found the snuff box in the database through its routine catalogue screening process. The staff consulted the original files and compared the photograph provided by the museum to the object in the catalogue. After a thorough examination, the snuff box was determined to match the item stolen from the Musée Jacquemart-André.

Certainly the auction house had no idea that the box was missing from the museum when it noted in its lot information that Bénézit lists a box by Quaglia in the collection of the Musée Jacquemart-André. It is not unusual for objects from unsolved thefts to turn up in legitimate sales after a period of this duration. In the time that lapses, an object can move through the more ambiguous world of pawn shops and flea markets up to more knowledgeable and reputable purchasers who acquire the object at prices closer to its real value. While this movement occurs, a new provenance for the object is created which may seem as legitimate as the object's original one.

Indeed, the auction house immediately withdrew the snuffbox from the sale. The FBI was notified and seized the work shortly after confirming with the French police that the item was still missing. An FBI investigation into the box's "provenance" since its theft continues and could possibly lead to the recovery of other items from the theft.

Jennifer Landes

Ferdinando Quaglia (Italian 1780-1853), *The Empress Josephine*, c. 1810, oval miniature, 4.7 x 3.5 cm. Set in an engraved gold snuff box, hallmark L.R. Ricard 1809. Stolen from the Musée Jacquemart-André, Paris in 1980 and recovered last fall.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

307 McKNIGHT, Thomas F. *Secret Garden* 1995. Casein on canvas. 36.0 x 40.0 cm. Walled courtyard with a doorway that looks out to the sea. Classically inspired figures tend to the garden area. The walls are red. *N97.108.1. Chicago, IL. Feb. 6, '97.

308 SAUL, Peter. *Liddul Guernica,* 1973. Acrylic on canvas. 183.0 x 308.0 cm. Signed. N97.107.1. New York, NY. Nov. 1, '93.

307

309

Austrian, 20th Century

309 *Portrait of Little Girl,* 1948. Oil on canvas board. 29.5 x 40.0 cm. Signed and dated u/l: L.A. '48. Bust-length. A little girl with short light brown hair, shown in three- quarter view, wearing a yellow dress, with short puffed white sleeves and a lace or embroidered ruff collar. *N97.102.1. Fairfax, VA. Nov. 4, '96.

Czech, 20th Century

310 PREISLER, Jan. *Untitled (Two Nudes by a Lake),* 1915. Oil on canvas. 70.0 x 80.0 cm. Two nudes reclining by a lake with a deeply forested background. Inventory no. 012167. *N97.130.1. Hlinsko v Cecha, Czech Republic. Aug. 13, '96. Interpol Number: E-152/10-1996

Flemish, 17th Century

311 Flemish School. *Still Life with Chicken and Slices of Lemon;* Oil on wood. 9.0 x 16.0 cm. Table with three plates, on one are two rolls, on another a cooked chicken, 7 slices of lemon in a flowerhead pattern. Inscribed verso: 545 P in black ink. *L96.2399.1. Bayeux, Calvados, France. Jul. 31, '96. Interpol Number: E-137/9-1996

312 GYSELS, Pieter (1621-90). *L'entrée du Village* or *Voiture et Animaux* Oil on copper. 24.5 x 33.0 cm. *L96.1871.1. Valence, Drôme, France. Aug. 13, '96. Interpol Number: E-142/10-1996

French, 18th Century

313 BOUCHER, François (1703-70). *The Sleeping Shepherd.* Oil on wood. 17.0 x 21.0 cm. A young boy, asleep holding a flute in one hand across his chest and a straw-covered carafe in his left hand. Lower right, a dog is curled up asleep. Sheep sleep at his feet. Inscribed: 'Boucher' in ink on the verso. *L96.1827.1. Chartres, Eure-et-Loir, France. Aug. 4, '96. Interpol Number: E-131/9-1996

310

311

312

313

314 COLLIER, Evert (b. 1702). *Still Life with Shell.* Oil on copper. 17.7 x 13.5 cm. Violin, fruit, mask, skull, and large conch shell on a garlanded pedestal in a classical interior with a curtain drawn behind it. *N97.114.1. Caen, Calvados, France. Jul. 31, '96. Interpol Number: E-139/10/1996

Russian, 20th Century

315 ISATCHJOV, Alexander. *Autumn.* Oil on panel. Diam. 100.0 cm. Female face surrounded by the fruits of the harvest fills entire tondo. *N97.116.8. Rechitcta, Gomel, Republic of Belarus. Dec. 15, '95. Interpol Number: E-168/11-1996

314

315

316 ISATCHJOV, Alexander. *Europe.* Oil on panel. 100.0 x 60.0 cm. Central part of a triptych. Nude female adorned with snakes with a fully dressed man with dark hair and beard standing behind her. *N97.116.6. Rechitcta, Gomel, Republic of Belarus. Dec. 15, '95. Interpol Number: E-168/11-1996

317 ISATCHJOV, Alexander. *Muse.* Oil on panel. 79.0 x 34.0 cm. Nude female with filmy cloth draped around her. She appears to stand in an open, rocky landscape. *N97.116.3. Rechitcta, Gomel, Republic of Belarus. Dec. 15, '95. Interpol Number: E-168/11-1996

316

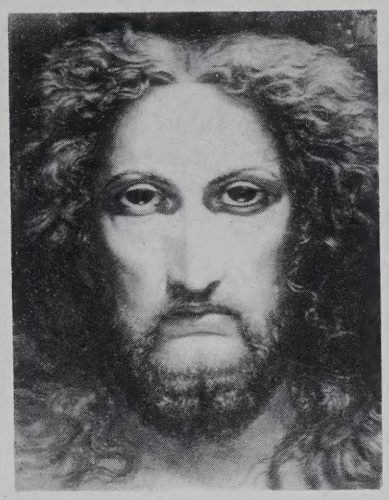
317

318 ISATCHJOV, Alexander. *Portrait of the Master's Wife.* Oil on panel. 40.0 x 30.0 cm. Shoulder-length depiction of a dark-haired woman with fine features and a snake curling around her neck. She wears a jewel in her hair. *N97.116.5. Rechitcta, Gomel, Republic of Belarus. Dec. 15, '95. Interpol Number: E-168/11-1996

319 ISATCHJOV, Alexander. *Praying Around a Goblet.* Oil on panel. 76.0 x 46.0 cm. Two figures in medieval attire standing in front of a goblet. Above them visions of an angel and Mary appear. *N97.116.7. Rechitcta, Gomel, Republic of Belarus. Dec. 15, '95. Interpol Number: E-168/11-1996

318

319



322

323

324

320 ISATCHJOV, Alexander. *Still Life with the Head of an Old Man.* Oil on canvas. 30.0 x 19.0 cm. Male face suspended over a table strewn with various objects including fruit. *N97.116.1. Rechitcta, Gomel, Republic of Belarus. Dec. 15, '95. Interpol Number: E-168/11-1996

321 ISATCHJOV, Alexander. *Tamburlaine.* Oil on wood. 70.0 x 50.0 cm. Standing male figure in partial profile dressed in costume. Wears a crown and a richly embroidered shirt. He stands in front of a tumultuous landscape. *N97.116.4. Rechitcta, Gomel, Republic of Belarus. Dec. 15, '95. Interpol Number: E-168/11-1996

322 ISATCHJOV, Alexander. *Teacher.* Oil on wood. 39.0 x 32.0 cm. Frontal, iconic head with overly large eyes and thick, wavy hair. Face fills entire composition. *N97.116.2. Rechitcta, Gomel, Republic of Belarus. Dec. 15, '95. Interpol Number: E-168/11-1996

Prints, Drawings

French, 17th Century

323 VOUET, Simon (1590-1649). *Seated Apostle Study.* Charcoal on Paper. 29.1 x 20.0 cm. With white highlights, on beige paper. A seated apostle on a bench; he gathers his robes in his left hand. The number 185 l/r. The corners cut. *L96.1838.1. Coutances, Manche, France. Aug. 1, '96. Interpol Number: E-158/10-1996

325

Sculpture

Nationality Unknown, 18th Century

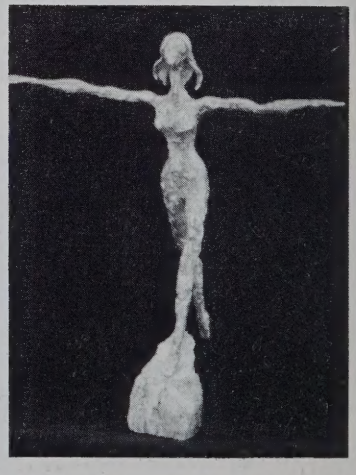
324 *Bacchus as a Child* Terracotta. 21.(x 17.0 x 7.0 cm. A naked boy seated on the ground and wearing a crown of leaves. He is holding a cup in his right hand and leans his left hand or an amphora which spills its contents on the ground. L97.194.1. Avignon, Vaucluse, France. Aug. 16, '96. Interpol Number: E-143/10-1996

Nationality Unknown, 20th Century

325 HEILIGER, Bernhard (b. 1915). *The Head of Count Philippe d'Arschot,* 1955. Bronze. Ht. 55.0 cm. Weight 20-30 kg. *L96.1947.1. Antwerp, Belgium. Jul. 24, '96. Interpol Number: E-136/9-1996

American, 20th Century

326 DENNEY, Lynette. *Flight,* 1980. Aluminum. Ht. 38.1 cm. Thin, abstracted female figure with proper left foot on base and right foot and leg placed out behind her. Both arms are spread straight out. Figure's hair is shoulder length and falls at the base of a long neck. Rough surface. *N97.112.1. Middlebury, VT. Nov. 1, '96.



326

Czech, 15th Century

327 *Virgin and Child,* 1420. Polychromed wood. Approx. 135.0 x 45.0 cm. Virgin holds Christ in her right arm. She stands on a crescent-shaped moon mounted on a sphere. Inventory no. 1149. *N97.141.1. Cholina, Northern Bohemia, Czech Republic. Jul. 10, '96. Interpol Number: E-132/9-1996

Czech, 18th Century

328 PACAK, Franz (1680-1756). *Cherub,* 1730. Polychromed wood. Approx. 75.0 x 35.0 cm. Inventory no. 4858.*N97.139.2. Nedeliste, Eastern Bohemia, Czech Republic. Jun. 26, '96. Interpol Number: E-151/10-1996

329 PACAK, Franz (1680-1756). *Cherub.* Polychromed wood. Approx. 65.0 x 23.0 cm. Inventory no. 4859. *N97.139.3. Nedeliste, Eastern Bohemia, Czech Republic. Jun. 26, '96. Interpol Number: E-151/10-1996

330 PACAK, Franz (1680-1756). *Cherub,* 1730. Polychromed wood. Approx. 75.0 x 35.0 cm. Inventory no. 4859.*N97.139.4. Nedeliste, Eastern Bohemia, Czech Republic. Jun. 26, '96. Interpol Number: E-151/10-1996

327

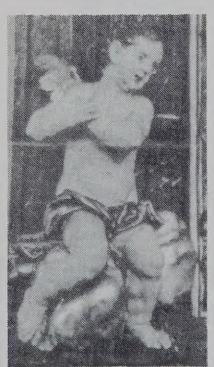
331 PACAK, Franz (1680-1756). *Cherub,* 1730. Polychromed wood. Approx. ht. 75.0 cm. Inventory no. 4859. *N97.139.5. Nedeliste, Eastern Bohemia, Czech Republic. Jun. 26, '96. Interpol Number: E-151/10-1996

332 PACAK, Franz (1680-1756). *Cherub heads,* 1730. Polychromed wood. Approx. ht. 23.5 cm. Relief includes gnarled and entwined branches and clouds. Inventory no. 4858. *N97.139.7. Nedeliste, Eastern Bohemia, Czech Republic. Jun. 26, '96. Interpol Number: E-151/10-1996

333 PACAK, Franz (1680-1756). *Cherub heads,* 1730. Polychromed wood. Approx ht. 23.5 cm. Relief includes clouds and a leafy stalk with heads of cherubs and wings. Inventory no. 4859. *N97.139.6. Nedeliste, Eastern Bohemia, Czech Republic. Jun. 26, '96. Interpol Number: E-151/10-1996

328

329



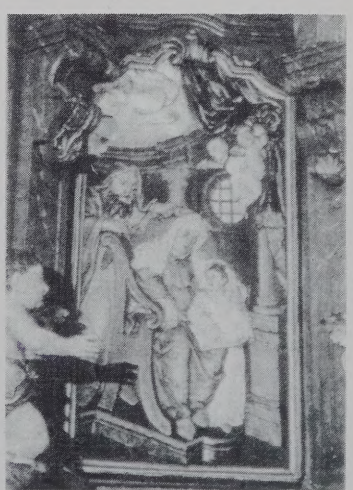
330

331

334 PACAK, Franz (1680-1756). *St. Anne with the Virgin as a Child and St. Joachim,* 1730. Polychromed wood. Approx. 135.0 x 75.0 cm. A cherub and a cherub's head are depicted in the u/r corner. Inventory no. 4059. *N97.139.1. Nedeliste, Eastern Bohemia, Czech Republic. Jun. 26, '96. Interpol Number: E-151/10-1996

332

333



334

335 Roehrbach. *Baptism of Christ.* Polychromed wood. Approx. 65.0 x 50.0 cm. St. John and Christ. Inv. no. 2949. *N97.137.1. Bestvina, East Bohemia, Czech Republic. Jun. 27, '96. Interpol Number: E-133/9-1996

336 Roehrbach. *Pair of cherubs.* Polychromed wood. Approx ht. 45.0 cm. *N97.137.2. Bestvina, East Bohemia, Czech Republic. Jun. 27, '96. Interpol Number: E-133/9-1996

337 Roehrbach. *Three cherubs' heads relief.* Polychromed wood. Approx ht. 45.0 cm. *N97.137.3. Bestvina, East Bohemia, Czech Republic. Jun. 27, '96. Interpol Number: E-133/9-1996

335

338

German, 16th Century

338 *Madonna and Child.* Polychromed wood. 94.0 x 52.0 x 26.0 cm. *N97.143.1. Wutach, Baden-Wurtemberg, Germany. Jul. 18, '95. Interpol Number: E-163/11-1996

German, 20th Century

339 THIEME, Gerhard. *Untitled (Three Bears),* 1978. Bronze. 140.0 x 60.0 cm. The letter "L" is inscribed on the center of the gearwheel on the underside of the base plate. Bears play around tree trunk. One sits on top of it, one stands on all fours next to it, and one stands on his back feet while leaning its front paws against it. *N97.138.1. Berlin, Germany. Sep. 1, '95. Interpol Number: E-162/11-1996

Portuguese, 17th Century

340 *Resurrected Christ.* Polychromed wood. Ht. 45.0 cm. *N97.140.2. Oliveira do Conde, Portugal. Sep. 27, '95. Interpol Number: E-140/10-1996

341 *St. Anthony with the Christ Child.* Polychromed wood. Approx. ht. 65.0 cm. St. Anthony wears a Franciscan robe and balances the child on a book he holds in his left hand. *N97.140.1. Oliveira do Conde, Portugal. Sep. 27, '95. Interpol Number: E-140/10-1996

340

Decorative Arts

Arms, Armor

German, 16th Century

342 Powder horn. Wood with bone inlays. 23.0 x 8.7 cm. Inlays show grotesques, metal on both sides. *N97.135.5. Kassel, Germany. Apr. 29, '96. Interpol Number: E-126/9-1996

341

342

German, 17th Century

343 Child's Wheel-lock Rifle, 1609. Metal with bone inlays. Ht. 84.4 cm. Barrel length: 62.7 cm. Octagonal barrel, brass engraved lockcase with double engraving "lily in shield," barrel engraved with date. *N97.135.1. Kassel, Germany. Apr. 29, '96. Interpol Number: E-126/9-1996

German, 18th Century

344 Front-loading Pistol. Iron barrel and wood. Ht. 49.8 cm. Barrel length: 37.4 cm. "Moritz" engraved on lockplate. *N97.135.2. Kassel, Germany. Apr. 29, '96. Interpol Number: E-126/9-1996

Swiss, 17th Century

345 Hunting Sword, 1650. Iron and silver. Ht. 106.0 cm. Blade decorated with a crouching figure wearing a turban and surrounded by two wreaths of leaves. Guard decorated with two hunting horns. Handle and pommel represent hunting dogs and other animals. *N97.117.2. Sion, Valais, Switzerland. Mar. 1, '96. Interpol Number: E-156/10-1996

Candlesticks, Candelabra, Lamps

European, 19th Century

346 Nymph, 1910. Bronze. Ht. 107.6 cm. *N97.103.4. Miami, FL. Feb. 18, '97.

Ceramics, Pottery, Porcelain

English, 18th Century

347 WEDGWOOD, Josiah (1730-95). Czar Peter the Great, 1780. Porcelain. 55.0 x 45.0 cm. Oval medallion set in a gilded frame with florettes and swags with beaded and braided borders and topped by a spray of acanthus(?) leaves and a floral wreath tied with a bow at the top center. *N97.113.1. Moscow, Russia. Apr. 25, '96. Interpol Number: E-98/7-1996

Clocks, Timepieces, Watches

French, 17th Century

348 Gaudron à Paris. Mantel Clock. Boulle. Ht. 76.0 cm. *L96.1839.3. Loir-et-Cher, France. Jul. 24, '96. Interpol Number: E-138/10-1996

French, 19th Century

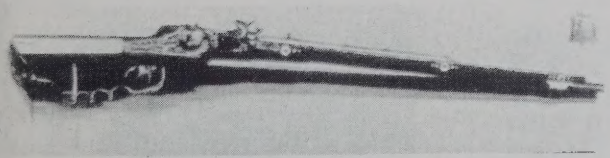
349 Mystery Clock. Gilt Bronze. Ht. 50.0 cm. *L96.1839.2. Loir-et-Cher, France. Jul. 24, '96. Interpol Number: E-138/10-1996.

Furniture, Accessories

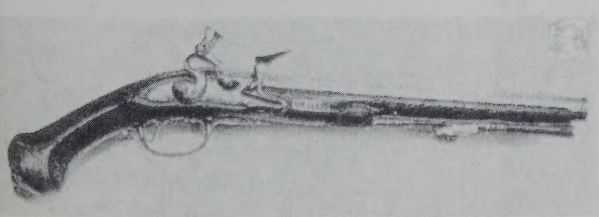
French, 17th Century

350 Chinoiserie Bombé Commode. Lacquer. W. 145.0D. 65.0 cm. Louis XV. With two drawers and marble top and gilt bronze mounts. On front bears a landscape with pagodas and figures, the sides are decorated with chimeras. *L96.1839.4. Loir-et-Cher, France. Jul. 24, '96. Interpol Number: E-138/10-1996

347

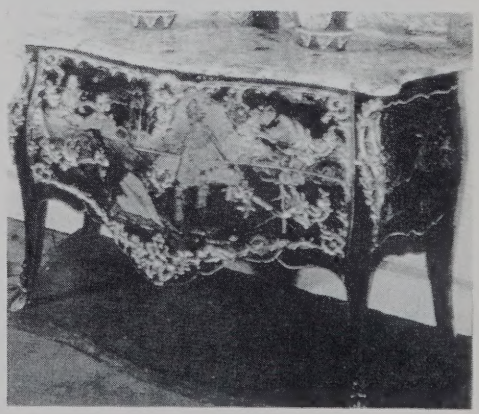


343

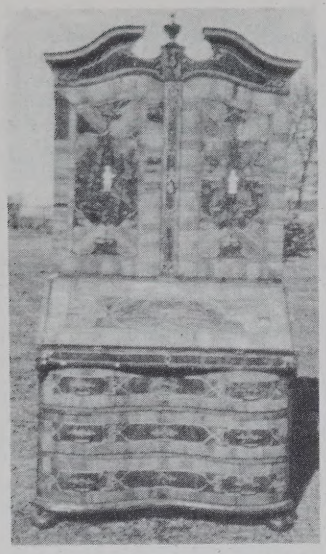


344

345



350



351

352

353

German, 18th Century

351 High-topped Brunswick Secretaire. Walnut, pine, and marquetry of ivory and maple. Marquetry depicts a man, a woman and a bird on the doors and on the writing desk lid. *N97.131.1. Schwanewede, Lower Saxony, Germany. May 2, '96. Interpol Number: E-134/9-1996

Glass

Russian, 19th Century

352 VERSHININ, A. P. Glass, 1802. 11.8 x 7.7 cm. Decorated with a colored landscape with figures, animals, and a castle. Inscription of the artist's name in Cyrillic characters. *N97.136.1. Kikolsk, Penza, Russia. Aug. 14, '96. Interpol Number: E-146/10-1996

Icons

Russian, 18th Century

353 Znamenie Virgin. Tempera on panel. 35.7 x 31.0 cm. Saints painted along framing panel. *N97.132.3. Zurich, Switzerland. Mar. 7, '95. Interpol Number: E-141/10-1996

354 Znamenie Virgin. Tempera on panel. 31.2 x 27.3 cm. *N97.132.4. Zurich, Switzerland. Mar. 7, '95. Interpol Number: E-141/10-1996

354

Russian, 19th Century

355 Holy Trinity, 1800. Tempera on wood. 35.5 x 29.5 cm. Central medallion of Holy Trinity with saints and angels surrounding. Cyrillic inscription along the top. *N97.132.1. Zurich, Switzerland. Mar. 7, '95. Interpol Number: E-141/10-1996

356 Iverskaja Mother of God. Tempera on panel. 29.0 x 25.0 cm. With gilded brass oklad. *N97.132.2. Zurich, Switzerland. Mar. 7, '95. Interpol Number: E-141/10-1996

355

356

Ivories

Nationality Unknown, 16th Century

357 *Love Triumphant over Evil and Death.* Ivory. 8.0 x 6.0 cm. Showing a child standing with its left foot resting on a skull. There is a snake slithering out of the skull. Fixed on an ebony base with four ball feet. *L97.192.1. Dinan, Côtes d'Armor, France. Aug. 20, '96. Interpol Number: E-145/10-1996

357

358

Objects of Art

French, 19th Century

358 SÈVRES Manufactury. Napoleon I snuffbox, 1804. Gold and enamel; oil on ivory. 9.0 x 6.3 x 2.3 cm. Inventory no. MV1444. Snuffbox of chased yellow gold and blue enamel with portrait inset of Napoleon I signed "Isabey." Inscribed: "Gilbert successeur de l'Empereur à Paris" and two illegible hallmarks. *N97.117.1. Sion, Valais, Switzerland. Mar. 1, '96. Interpol Number: E-156/10-1996

Rugs, Carpets

Indian, Century Unknown

359 Kazak rug. Wool. 254.0 x 160.0 cm. Central medallion and floral and geometric patterns. *N97.119.2. Zurich, Switzerland. Sep. 20, '94. Interpol Number: E-144/10-1996

Silver

German, 16th Century

360 Coin or wedding-lid mug, 1597. Silver. Diam. 21.2 cm. Ht. 31.5 cm. Fifty-one attached coins, one of which is the valuable "Joachimstaler." On the lid, the arms of the Malsberg and Canstein families and an inscription for the wedding on January 25, 1597. The original finial figure is missing. Height without lid: 22 cm. *N97.135.3. Kassel, Germany. Apr. 29, '96. Interpol Number: E-126/9-1996

German, Century Unknown

361 Goblet. Ostrich egg with silver and silver gilt. Diam. 13.5 cm. Ht. 36.0 cm. Base in the form of a figure of Atlas. The egg is decorated with romantic scenes and is broken. Flower-shaped knop on the lid. Silver-gilt cup inside. On the base, master marking "B.H." One field is broken and repaired with plaster. *N97.135.4. Kassel, Germany. Apr. 29, '96. Interpol Number: E-126/9-1996

359

360

361

Tapestries, Textiles

Flemish, 17th Century

362 AUBUSSON Manufactury. *Tapestry* 265.0 x 138.0 cm. Depicting a couple seated in a landscape, a basket next to the woman. Dominant colors are blue, green and ochre. *L96.254.1. Paris, France. May 30, '96. Interpol Number: E-97/7-1996

362

Ethnographic Objects

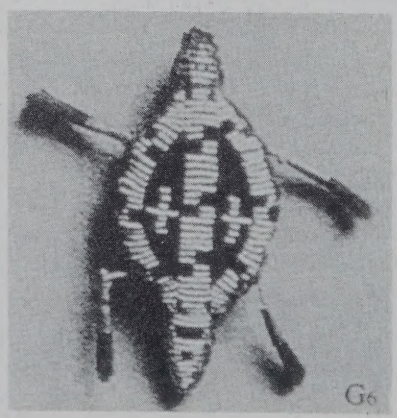
Objects of Art

American Indian, Century Unknown

363 Lizard. Buckskin and beads. Decorated with yellow, blue, red and green beads with wool tassels for legs and tail. Museum reference G18 inscribed in indelible ink. *N97.133.4. Vermillion, SD. Dec. 6, '93. Interpol Number: E-161/10-1996

364 Pipe bag. Buckskin, horsehair, beads, cones. Ht. 40.6 cm. Used to hold a peace pipe and tobacco with three sections. Attributed to Crow Indians. *N97.134.1. Yankton, SD. Aug. 12, '95. Interpol Number: E-160/10-1996

363



365

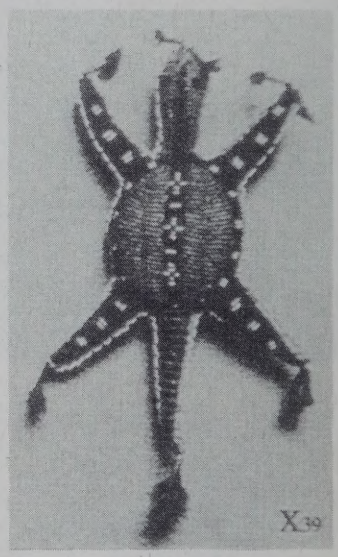
365 Turtle. Cloth and beads. Decorated with white and blue beads with four horsehair tassels attached to the legs. Museum reference G6 inscribed in indelible ink. *N97.133.3. Vermillion, SD. Dec. 6, '93. Interpol Number: E-161/10-1996

366 Turtle. Beaded cloth. Yellow body and head; stripes across tail, down back onto head. Red fluffs at ends of legs tail and nose. Museum reference X39 inscribed in indelible ink. *N97.133.5. Vermillion, SD. Dec. 6, '93. Interpol Number: E-161/10-1996

Clothing, Costumes

American Indian, Century Unknown

367 Pair of child's moccasins. Beads and animal hide. Museum reference D78 inscribed in indelible ink. *N97.133.1. Vermillion, SD. Dec. 6, '93. Interpol Number: E-161/10-1996



366

367

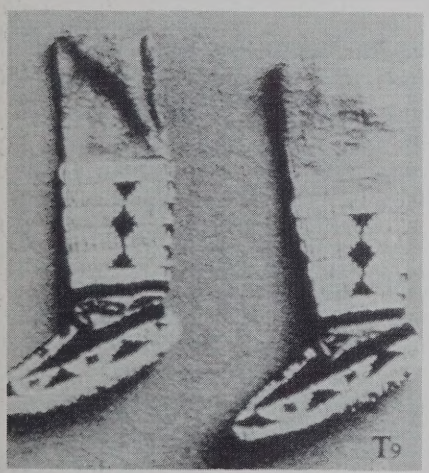
368 Pair of moccasins. Animal hide and beads. Attributed to the Rosebud Indian Nation, decorated with beads, green stripes and green and blue triangles. Museum reference T9 inscribed in indelible ink. *N97.133.2. Vermillion, SD. Dec. 6, '93. Interpol Number: E-161/10-1996

Asian Art

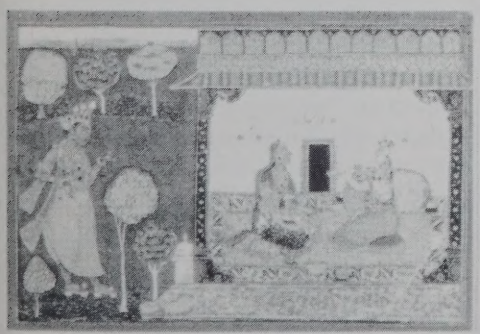
Paintings, Pastels, Mixed Media Works, Watercolors

Indian, Century Unknown

369 *Untitled (Scene with three figures).* Oil on canvas. 30.0 x 42.0 cm. Two figures sit in a luxurious interior on an Oriental carpet. Outside, another figure watches them. Six trees of varying heights and vegetation stand along two rows. *N97.119.1. Zurich, Switzerland. Sep. 20, '94. Interpol Number: E-144/10-1996



368



369

Sculpture

Chinese, 18th Century

370 Pair of garden statues. Bronze. Ht. 114.3 cm. Standing deity in long robes with left hand raised in blessing. Figures have bare feet and elaborate head pieces. Small portion of hair is broken off in one of them. *N97.129.1. Los Angeles, CA. Apr. 7, '97.

Southeast Asian, Century Unknown

371 *Buddha.* Bronze and copper. 82.0 x 30.0 cm. Weight: 60 kg. Inventory number written on base. Inventory no.: N.3. *N97.115.1. Vientiane, Laos. Jun. 8, '93. Interpol Number: E-165/11-1996

371

372

372 *Buddha.* Bronze and copper. 73.0 x 42.0 cm. Weight: 60 kg. Base has two cutouts in the shape of diamonds. Inventory no.: N.5. *N97.115.2. Vientiane, Laos. Jun. 8, '93. Interpol Number: E-165/11-1996

373 *Buddha.* Bronze and copper. 76.0 x 28.0 cm. Weight: 50 kg. Seated on single lotus plinth with plain base beneath it. Inventory no.: N.11. *N97.115.4. Vientiane, Laos. Jun. 8, '93. Interpol Number: E-165/11-1996

374 *Buddha.* Bronze and copper. 76.0 x 28.0 cm. Weight: 150 kg. Seated on high, multilayered base inscribed with some decoration. Inventory no. N.3. *N97.115.5. Vientiane, Laos. Jun. 8, '93. Interpol Number: E-165/11-1996

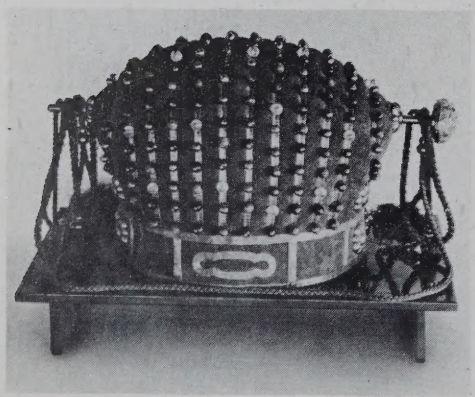
373

374

375 *Buddha.* Bronze and copper. 88.0 x 24.0 cm. Weight: 42 kg. Inventory no.: N.25. Polychromed Buddha standing and wearing a yellow garment. *N97.115.6. Vientiane, Laos. Jun. 8, '93. Interpol Number: E-165/11-1996

375

383



384

Furniture, Accessories

Chinese, 20th Century

376 Man's Mandarin Chair, 1900. Wood. 101.6 x 76.2 cm. The arched back carved with a design in high relief and the arms and handholds carved in the form of scaled dragons with open mouths. Repairs to the back legs where they join with the seat. *N97.103.1. Miami, FL. Feb. 18, '97.

377 Woman's Mandarin Chair, 1900. Wood. 96.5 x 76.2 cm. En suite with N97.103.1 but smaller. The arched back with a design carved in high relief, the arms and handholds in the form of scaled dragons with open mouths. *N97.103.2. Miami, FL. Feb. 18, '97.

Metals

Chinese, 19th Century

378 Incense burner. Bronze. Ht. 76.2 cm.The domed cover with a finial in the form of Kin Lang, a mythical animal. The vase form body decorated with a cast design of phoenixes. On a circular stand raised on tripod feet with deagon head, the protruding tongues forming the feet of the stand. *N97.103.5. Miami, FL. Feb. 18, '97.

379 Incense burner. Brass. 25.4 x 30.5 cm. The cover with a dragon finial. The body with attached handles in the form of clouds. The feet of the burner in the form of little faces. N97.103.7. Miami, FL. Feb. 18, '97.

380 Urn. Bronze. Ht. 45.7 cm. With a circular mouth above a high neck and bulbous body on a circular base. The neck decorated with a cast design of a dragon, curving around the neck and the body decorated with a design of dogs and birds. *N97.103.6. Miami, FL. Feb. 18, '97.

Chinese, 20th Century

381 Gong, 1900. Bronze and wood. 91.4 x 76.2 cm. A circular hammered bronze gong hung in an elaborate carved wood frame. With a triangular top pierced with a foliate design. *N97.103.3. Miami, FL. Feb. 18, '97.

Objects of Art

Chinese, Century Unknown

382 Chess set with box. Ivory and wood. W. 45.7D. 30.5 cm. The king and queen pieces are signed. Dimensions are for the inlaid box. The largest piece is approximately 8.9 cm. high. The pawns are carved in the form of the Eight Immortals, with all pieces fitting into the box. N97.103.8. Miami, FL. Feb. 18, '97.

Silver

Southeast Asian, Century Unknown

383 *Buddha.* Bronze and copper. 82.0 x 38.0 cm. Weight 90 kg. Seated on a high single lotus plinth. Inventory no.: N.7. *N97.115.3. Vientiane, Laos. Jun. 8, '93. Interpol Number: E-165/11-1996

Clothing, Costumes

Japanese, 18th Century

384 Hibenkan (Royal Crown), 1728. Gold frame with cloth and jewels. 22.0 x 28.5 cm. Round base reinforced with gold. The rounded top has alternating bands of heavy cloth and gold decorated with pearls, sapphires, coral, crystal marble, and jade. A gold knob protrudes from a stem on the proper left side. On the right, another stem is placed without a knob. A braided rope is attached. *N97.111.1. Shuri, Japan. Jun. 1, '45.

Miscellaneous

Books, Documents, Manuscripts

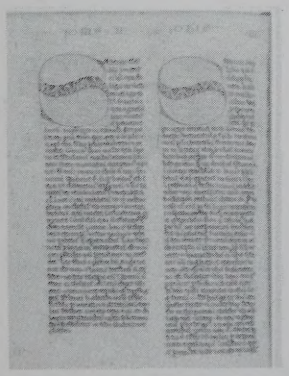
French, 15th Century

385 *Book of Hours*, 1460. Parchment, white vellum. 18.3 x 13.2 cm. 'Heure a l'usage de Coutances'. 92 leaves on parchment bound with white vellum - includes three large miniatures: the Annunciation, David, Job. The book has marks of the Bayeux Library and Archives of Calvados, also two stamps of the owner "J'appartiens à Jean-Francois Sevestre de la Paroisse (abbey), le 5 fevrier 1793" and "de Sallen." *L96.2399.2. Bayeux, Calvados, France. Jul. 31, '96. Interpol Number: E-137/9-1996

French/English, 13th Century

386 Bible. Parchment. 13.7 x 9.7 cm. Medieval Latin manuscript of French or English origin, 601 sheets plus 16 parchment flyleaves, 40-42 line, two-columned in Gothic pearl characters, written by several scribes, rubricated in red, initials in red or blue. *N97.142.1. Wuppertal, Germany. Dec. 23, '95. Interpol Number: E-120/9-1996

385



386

Stolen Art Index

American
- Paintings, Pastels, Mixed Media Works, Watercolors 307-308
- Sculpture 326

American Indian
- Clothing, Costumes 367-68
- Objects of Art 363-66

Aubusson Manufactury, 362
Austrian
- Paintings, Pastels, Mixed Media Works, Watercolors 309

Boucher, F. 313

Chinese
- Furniture, Accessories 376-77
- Metals 378-81
- Objects of Art 382
- Sculpture 370

Collier, E. 314
Czech
- Paintings, Pastels, Mixed Media Works, Watercolors 310
- Sculpture 327-37

Denney, L. 326

English
- Ceramics, Pottery, Porcelain 347

European
- Candlesticks, Candelabra, Lamps 346

Flemish
- Paintings, Pastels, Mixed Media Works, Watercolors 311-12
- Tapestries, Textiles 362

Flemish School 311
French
- Books, Documents, Manuscripts 385
- Clocks, Timepieces, Watches 348-49
- Furniture, Accessories 350
- Objects of Art 358
- Paintings, Pastels, Mixed Media Works, Watercolors 313-14
- Prints, Drawings 323

French/English
- Books, Documents, Manuscripts 386

Gaudron à Paris 348
German
- Arms, Armor 342-44
- Furniture, Accessories 351
- Sculpture 338-39
- Silver 360-61

Gysels, P. 312

Heiliger, B. 325

Indian
- Paintings, Pastels, Mixed Media Works, Watercolors 369
- Rugs, Carpets 359

Isatchjov, A. 315-22

Japanese
- Clothing, Costumes 384

McKnight, T. F. 307

Pacak, F. 328-34
Portuguese
- Sculpture 340-41

Preisler, J. 310

Roehrbach 335-37
Russian
- Glass 352
- Icons 353-56
- Paintings, Pastels, Mixed Media Works, Watercolors 315-22

Saul, P. 308
Sèvres Manufactury 358
Southeast Asian
- Sculpture 371-75
- Silver 383

Swiss
- Arms, Armor 345

Thieme, G. 339

Vershinin, A. P. 352
Vouet, S. 323

Wedgwood, J. 347

If You Spot Stolen Art...

Don't hesitate. Call ALR at (212) 391-8791. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

ALR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse of information on stolen art, which maintains an image database of some 80,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($20 fee per search). Call Anna Kisluk at (212) 391-8791 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $500.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Constance Lowenthal at (212) 391-6234 should you have inquiries or need information about this service, or wish to support IFAR's efforts.

INVITATION TO JOIN IFAR

SUBSCRIBER **$65**

Subscriber: One-year subscription to *IFARreports*, notice of events. Overseas subscribers add $20 for mailing costs.

ACTIVE SUBSCRIBER: **$100**

Active Subscriber: One-year subscription to *IFARreports* and complimentary admission to IFAR Evenings.

MEMBERSHIP

All membership contributions are tax-deductible.

Member	Individual $250	Corporate $1,000
Patron	Individual $1,000	Corporate $5,000
Benefactor	Individual $5,000	Corporate $10,000

Please make checks payable to IFAR.

_____
name

_____
address

_____
city, state, zip

_____
telephone

INTERNATIONAL FOUNDATION FOR ART RESEARCH
500 FIFTH AVENUE · SUITE 1234 · NEW YORK, NY 10110